

Study Questions - Chapter 7

1. The Renaissance, p. 65

Renaissance means “rebirth.” What was reborn during the Renaissance and what was the source of the inspiration for the Renaissance? Discuss.

2. The Renaissance, p. 65

Briefly contrast medieval thought with the new ideas of the Renaissance.

3. New Attitudes, p. 65

Briefly contrast the way medieval composers used plainchant melodies with the way Renaissance composers used them. In your answer, state which aspect of the chant was valued by whom and the location of the chant in the music.

4. Early Homophony, p. 66

Explain how polyphonic voices can sometimes sound homophonic.

5. Early Homophony, p. 66

Define *plainchant harmonization*. Does this technique contribute to the sensuous aspect of a chant, or to the intellectual, authoritarian aspect? Explain.

6. “Ave maris stella,” p. 66

Define *Gregorian hymn* and name an example of one.

7. “Ave maris stella,” p. 66

For which two types of composition is Dufay best known?

8. The Mass, p. 68

Describe the change in attitude of Renaissance composers with regard to medieval authority and intricacy in composition. For example, what was the Renaissance attitude toward isorhythm?

9. The Mass, p. 68

Define *chanson*. Is a *chanson* sacred or secular?

10. The Mass, p. 68

What is the Mass? Name the five parts of the Mass.

11. The Mass, p. 68

What was the goal of Renaissance composers regarding the Mass? How did Renaissance composers achieve this goal?

12. The High Renaissance Style, p. 69

Describe the change in the use of imitation from the beginning to the end of the fifteenth century.

13. The High Renaissance Style, p. 69

Describe the High Renaissance style with regard to musical texture, tempo, and dynamics. When did it emerge?

14. Homophony, p. 70

Describe the change in composers’ approach to their use of homophony from the late medieval period to the time of the High Renaissance style.

15. Other Characteristics, p. 70

Define *a cappella*. Explain why it was the ideal tone color for High Renaissance composers.

16. Josquin Desprez, p. 70

Approximately when did Josquin Desprez live? What were his most important musical contributions? In which genres was he a great pioneer?

17. ***Pange lingua* Mass, p. 71**
Define *point of imitation*. How does Josquin use this device in his *Pange lingua* Mass?
18. **Music as Expression, p. 72**
How did the idea of expressiveness in music change from the medieval period to the Renaissance? What inspired this change?
19. **Music as Expression, p. 72**
Define and discuss the processes of *declamation* and *word painting*, through which Renaissance composers attempted to achieve heightened expressiveness.
20. **Late Renaissance Music, p. 74**
In the late Renaissance, composers applied their compositional style to new secular genres. Describe two of them.
21. **Late Renaissance Music, p. 74**
Name four composers of the High Renaissance who contributed to the distribution of this musical style throughout most of Europe and England.
22. ***Pope Marcellus* Mass, p. 75**
Describe the career of Palestrina with regard to his role as a composer and a Roman Catholic during the time of the Counter-Reformation.
23. **The Motet, p. 76**
Define *motet* as known to sixteenth-century composers.
24. **The Italian Madrigal, p. 77**
What is a madrigal? When did the madrigal become popular? Are madrigals generally sacred or secular?
25. **The English Madrigal, p. 77**
Did the madrigal remain a uniquely Italian genre because the music was so closely tied to the Italian words? Explain.
26. **“As Vesta Was from Latmos Hill Descending,” p. 78**
What gives the madrigal “As Vesta Was from Latmos Hill Descending,” by Weelkes, a modern feel? Explain the musical causes for the difference between the mood of this music and that of Josquin.
27. **Instrumental Music: Early Developments, p. 79**
What are some instruments that date from the sixteenth century? Which one was originally from the Near East?
28. **Renaissance Dances, p. 79**
What is the most widespread of Renaissance instrumental genres? Name and describe two types of compositions within this genre.
29. **Renaissance Dances, p. 79**
Compare and contrast the pavan and the galliard.
30. **“Kemp’s Jig,” p. 80**
What form does “Kemp’s Jig” illustrate? Explain how the dance unfolds.